



LIVING ERA

# KID ORY

**ORY'S  
CREOLE  
TROMBONE**

Greatest recordings  
**1922-1944**





**LIVING ERA1**  
ORIGINAL MONO RECORDINGS FROM 1922-1944

# KID ORY

## ORY'S CREOLE TROMBONE

### Greatest recordings 1922-1944

AAD

CD AJA 5148

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Printed in England

- |   |  |  |
|---|--|--|
| [1] <b>ORY'S CREOLE TROMBONE</b> [3:21] | [10] <b>SAVOY BLUES</b> [3:25]                       | [18] <b>STEAMBOAT STOMP</b> [3:07]   |
| [2] <b>SOCIETY BLUES</b> [3:09]         | [11] <b>PERDIDO STREET BLUES</b> [3:10]              | [19] <b>GRANDPA'S SPELLS</b> [2:54]  |
| [3] <b>WAWAWA</b> [2:47]                | [12] <b>GATE MOUTH</b> [3:06]                        | [20] <b>CANNON BALL BLUES</b> [2:51]   |
| [4] <b>TACK ANNIE</b> [2:51]            | [13] <b>TOO TIGHT</b> [2:57]                         | [21] <b>HIGH SOCIETY</b> [3:33]<br><i>Famous Orson Welles Mercury Wonder Show broadcasts</i> |
| [5] <b>NEW WANG WANG BLUES</b> [2:55]   | [14] <b>PAPA DIP</b> [2:53]                          | [22] <b>SUGAR FOOT STOMP</b> [2:45]  |
| [6] <b>SNAG IT</b> [3:06]               | [15] <b>I CAN'T SAY</b> [3:10]                       | [23] <b>MUSKRAT RAMBLE</b> [2:47]  |
| [7] <b>MUSKRAT RAMBLE</b> [2:38]        | [16] <b>MAD DOG</b> [2:48]                           | [24] <b>THAT'S A PLENTY</b> [2:45]   |
| [8] <b>SKID-DAT-DE-DAT</b> [3:11]       | [17] <b>SMOKEHOUSE BLUES</b> [3:27]                  | [25] <b>PANAMA RAG</b> [2:23]  |
| [9] <b>ORY'S CREOLE TROMBONE</b> [3:05] | <b>Edward "Kid" Ory plays trombone on all tracks</b> |  |

Tracks 1 &amp; 2 - Ory's Sunshine Orchestra, 1922

Tracks 3, 4, 5 &amp; 6 - King Oliver and his Dixie Syncopators, 1926 • Tracks 7, 8, 9 &amp; 10 - Louis Armstrong and his Hot Five, 1926/1927

Tracks 11, 12, 13 &amp; 14 - The New Orleans Wanderers, 1926 • Tracks 15 &amp; 16 - The New Orleans Bootblacks, 1926

Tracks 17, 18, 19 &amp; 20 - Jelly Roll Morton's Red Hot Peppers, 1926 • Tracks 21, 22, 23, 24 &amp; 25 - Kid Ory's Creole Jazz Band, 1944

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There is evidence (rarely disputed) that **Ory's Creole Trombone** and **Society Blues**, recorded in (approximately) June 1922, were the first tracks ever recorded by a black band. The tracks have been well preserved technically; of greater importance is the well-balanced New Orleans ensemble and the masterly touches of Kid Ory on trombone and Mutt Carey on cornet.

Kid Ory (1886-1973) had a long and varied career and in his formative years in New Orleans became a greatly respected musician and bandleader, employing such famous players as Louis Armstrong, King Oliver, Johnny Dodds and Jimmie Noone in his own bands. Ory was at home on many instruments and frequently played piano, string bass and saxophone. It is not generally realised that when he joined the revered King Oliver band in 1925 he played alto saxophone for six weeks, switching to trombone when the regular trombonist (George Filhe) left.

Yet despite a facility to play many instruments (and to compose) Ory will always be remembered as the first and indisputably the greatest of the "tailgate" trombonists.

One critic has written about the "enigma" of Kid Ory's style; what he was implying was that Kid could never essay the complex structures of such varied instrumentalists as J. C. Higginbotham, Trummy Young and Lawrence Brown.

He had no need to; both his technique and style were of a rudimentary nature but attuned perfectly to the clarinet and cornet of the New Orleans ensemble. Hundreds of trombonists copied the Ory manner in "Dixieland" bands the world over without ever sensing the master's authority and subtlety; in the last analysis the placing of a blue note, the wry humour, the rhythmic drive were peculiarly Ory's own.

Indeed, he resembled Tricky Sam, *not* stylistically, but in his economy: each had the natural ability to express a phrase simply in three, rather than 33, notes.

The famous King Oliver Dixie Syncopators tracks are probably the only recorded examples of what was *then* regarded as a "big band" ensemble (front line of two trumpets, trombone and three reeds). **Snag It** was a best-seller – Joe himself noted: "It's selling like hot cakes all over America, everyone is dancing to it". Let famous critic Brian Rust take over: "**Snag It** ... is a contemplative blues of the familiar pattern, the characteristic cornet breaks in the middle being played by the composer and leader himself. The most appealing part, though, is surely Ory's rich, open solo beginning with three rising smears, a device which is the essence of simplicity but played with telling effect". Ory offers so many fine touches in **Wa Wa Wa**, **Tack Annie** and **New Wang Wang Blues**, stimulating both the front line and rhythm team.

The Armstrong Hot Five tracks rank amongst the greatest jazz recordings of all time; in critical description superlative phrases have not become accepted clichés. Ory presents

his **Creole Trombone** with greater authority than in 1922. It is rumoured that Ory composed his **Muskrat** (or Muskat) **Ramble** on an alto saxophone; what is certain is that this is the most popular of all Dixieland compositions, presented here in its inimitable "Hot Five" rendering, while **Skid-Dat-De-Dat** is a great example of New Orleans ensemble playing. Ory's **Savoy Blues** was composed (at the request of Louis) the night *before* the recording session – the contributions of Louis, Dodds, Ory and Johnson are, quite simply, beyond praise.

The personnel of the Hot Five is varied in the New Orleans Wanderers and New Orleans Bootblacks sides (George Mitchell replaces Louis on cornet and Joe Clark is added on alto sax) but the spirit lives on. Ory delivers some of his finest utterances and that most thoughtful of critics, Eric Thacker, observed: "These sessions produced some of the most beautifully controlled post-New Orleans ensemble jazz ever recorded".

Jelly Roll Morton chose Ory for the great Red Hot Peppers sessions of September 15 and December 16 (1926). The trombonist offers many fine solos (his contribution in **Smokehouse Blues** is outstanding) and in every number adds much to the fierce ensemble and rhythmic drive.

The 30s were a bad time for Ory musically. The depression and complete lack of interest in New Orleans music hit Ory (and many other musicians) very badly; amongst other activities he ran a post-office and farmed chickens.

In the early 40s he occasionally played bass, piano, sax and trombone in Los Angeles nightclubs (where his reputation had preceded him but rarely).

Yet by early 1944 he happened to be in the *right place* at the *right time*. Orson Welles was in town (filming *Jane Eyre*); he asked Marili Morden of the Jazz Man Record Shop if she would put together a jazz band for his "Mercury Theatre" broadcasts.

She could hardly believe it! ORY, CAREY and GARLAND (of the 1922 Sunshine recordings) were in town, so were NOONE and SINGLETON! Ory added Buster Wilson on piano and Bud Scott on guitar. Kid was literally re-born musically, the broadcasts were a tremendous success, the trombonist leader became a national figure: indeed he played many times in Europe.

Rumour has it that many years later a wisecracking journalist on the *New Yorker* was asked what were Welles's greatest achievements?

"CITIZEN KANE and KID ORY", he replied!

**Vic Bellerby (1994)**





ORY'S SUNSHINE ORCHESTRA:  
Mutt Carey (c) Dink Johnson (cl) Fred  
Washington (p) Ed Garland (b) Ben  
Borders (d)

- [1] **ORY'S CREOLE TROMBONE**  
(Ory)  
Recorded Los Angeles, c. June 1922
- [2] **SOCIETY BLUES**  
(Ory)  
Recorded Los Angeles, c. June 1922

KING OLIVER AND HIS DIXIE  
SYNCHOPATORS:  
King Oliver, Bob Shoffner (c) Albert  
Nicholas, Billy Paige (cl/as/ss – track 3)  
Darnell Howard (cl/as – tracks 4–6)  
Stump Evans (ss/cl/as – tracks 4–6)  
Barney Bigard (cl/ss/ts)  
Luis Russell (p) Bud Scott (bj)  
Bert Cobb (bb) Paul Barbarin (d)

- [3] **WA WA WA**  
(Schaeffer)  
C-372 Recorded Chicago, 29/5/26
- [4] **TACK ANNIE**  
(Barbarin/Oliver)  
C-533 Recorded Chicago, 23/7/26
- [5] **NEW WANG WANG BLUES**  
(Busse/Johnson/Mueller)  
C-661 Recorded Chicago, 17/9/26
- [6] **SNAG IT**  
(Oliver)  
C-662 Recorded Chicago, 17/9/26

LOUIS ARMSTRONG AND HIS HOT FIVE:  
Louis Armstrong (c/v) Johnny Dodds  
(cl) Lil Armstrong (p) Johnny St. Cyr (bj)

- [7] **MUSKRAT RAMBLE**  
(Ory)  
9538-A Recorded Chicago, 26/2/26

- [8] **SKID-DAT-DE-DAT**  
(Hardin)  
9891-A Recorded Chicago, 16/11/26
- [9] **ORY'S CREOLE TROMBONE**  
(Ory)  
81310-D Recorded Chicago, 2/9/27
- [10] **SAVOY BLUES**  
(Ory)  
also with Lonnie Johnson (g)  
82056-A Recorded Chicago, 13/12/27

THE NEW ORLEANS WANDERERS:  
George Mitchell (c) Johnny Dodds (cl)  
Lil Armstrong (p) Johnny St. Cyr (bj)  
Joe Clarke (as – tracks 12–14)

- [11] **PERDIDO STREET BLUES**  
(Armstrong)  
142426-1 Recorded Chicago, 13/7/26
- [12] **GATE MOUTH**  
(Armstrong)  
142427-2 Recorded Chicago, 13/7/26
- [13] **TOO TIGHT**  
(Armstrong)  
142428-3 Recorded Chicago, 13/7/26
- [14] **PAPA DIP**  
(Armstrong)  
142429-2 Recorded Chicago, 13/7/26

THE NEW ORLEANS BOOTBLACKS:  
As tracks 12–14

- [15] **I CAN'T SAY**  
(Armstrong)  
142437-3 Recorded Chicago, 14/7/26
- [16] **MAD DOG**  
(Armstrong)  
142439-1 Recorded Chicago, 14/7/26

JELLY ROLL MORTON'S RED HOT  
PEPPERS:  
George Mitchell (c) Omer Simeon (cl)  
Jelly Roll Morton (p) Johnny St. Cyr (bj/g)  
John Lindsey (b) Andrew Hilaire (d)

- [17] **SMOKEHOUSE BLUES**  
(Luke)  
BVE 36240 Recorded Chicago, 15/9/26
- [18] **STEAMBOAT STOMP**  
(Senter)  
BVE 36285 Recorded Chicago, 21/9/26
- [19] **GRANDPA'S SPELLS**  
(Morton)  
BVE 37255 Recorded Chicago, 16/12/26
- [20] **CANNON BALL BLUES**  
(Morton/Rider/Bloom)  
BVE 37258 Recorded Chicago, 16/12/26

KID ORY'S CREOLE JAZZ BAND:  
Mutt Carey (t) Jimmie Noone (cl)  
Buster Wilson (p) Bud Scott (g)  
Ed Garland (b) Zutty Singleton (d)

- [21] **HIGH SOCIETY**  
(Steele)  
*Famous Orson Welles Mercury  
Wonder Show broadcasts*  
Recorded Los Angeles, 15/3/44
- [22] **SUGAR FOOT STOMP**  
(Armstrong/Oliver)  
Recorded Los Angeles, 22/3/44
- [23] **MUSKRAT RAMBLE**  
(Ory)  
Recorded Los Angeles, 29/3/44
- [24] **THAT'S A PLENTY**  
(Pollack)  
Recorded Los Angeles, 5/4/44
- [25] **PANAMA RAG**  
(Tyers)  
Recorded Los Angeles, 12/4/44



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# RECORDS LEASED FROM HARTINGTON PRODUCTIONS

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## Instrumental Abbreviation

(as) – alto saxophone; (b) – bass; (bb) – tuba; (bj) – banjo; (c) – cornet; (cl) – clarinet; (d) – drums; (g) – guitar; (p) – piano;  
(ss) – soprano saxophone; (t) – trumpet; (ts) – tenor saxophone; (v) – vocal

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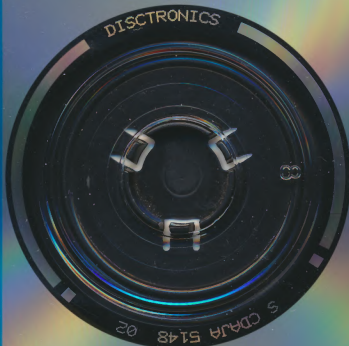
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KID ORY

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